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Temporary Main title

Payable on Demand

or

Title The West of early days was a land that resented man's intrusion --
contesting with drought and blizzard his every attempt to conquer it

1 FADE IN
long shot of any rough rugged country that looks hard for the
pioneer - suggest plenty of rocks and rather barren sweep on the
order of some of Chatsworth country . FADE OUT

Title A product of the unequal struggle was the Bell-Cross ranch - mort-
gaged to the hilt and barely one jump ahead of a sheriff's sale.

2 EXT. RANCH BUILDINGS OF SMALL RANCH - ~~full scene~~ long shot
lap dissolve to

3 EXT. SAME - closer of buildings - lap dissolve from previous
the buildings give suggestion of small, hard pressed ranch - it is
not slovenly but small and rather shabby, unpainted, etc.
a horse stands with reins down a little distance from house ~~mark~~
headed away from it - Bullet disc. lying on ground beside horse -
~~xxxxxx~~ ~~xxxxxx~~ ~~xxxxxx~~ ~~xxxxxx~~ ~~xxxxxx~~ ~~xxxxxx~~ ~~xxxxxx~~ ~~xxxxxx~~ ~~xxxxxx~~ ~~xxxxxx~~
~~xxxxxx~~ ~~xxxxxx~~ ~~xxxxxx~~ ~~xxxxxx~~ ~~xxxxxx~~ ~~xxxxxx~~ ~~xxxxxx~~ ~~xxxxxx~~ ~~xxxxxx~~ ~~xxxxxx~~
~~xxxxxx~~ ~~xxxxxx~~ ~~xxxxxx~~ ~~xxxxxx~~ ~~xxxxxx~~ ~~xxxxxx~~ ~~xxxxxx~~ ~~xxxxxx~~ ~~xxxxxx~~ ~~xxxxxx~~ fade out

4 INT. LIVING ROOM - full scene
typical general living room of small ranch - bachelor quarters -
any bachelor equipment in evidence - guns, bridle, other odds and
ends of that sort - rather bare and with no sign of finery or
evidence of women's hands - Leo disc. seated bent over a table
in room frowning over accounts - he is referring to papers in one
~~xxx~~ hand and making notes on another sheet -

Title Also typical was its owner - poverty-ridden, yet happy in the con-
viction that no man is whipped till he says, "I quit!"
Buck McDavid Leo Maloney

5 C U LEO as above
he makes another notation - appears to add up a column - then
sits back and stares at the result on the paper in his hand -
he looks rather down-cast as he sees

Insert two columns of handwritten figures - one column is labeled "Available
Assets" it totals 3417 - beside it are "Liabilities" which total
~~xxxx~~ \$7842

- 12 EXT. PRIVATE ROAD - full shooting away from ranch
Leo and dog in from camera and disappear around bend in road up stage -
- 13 EXT. MAIN ROAD - full scene
a ranch road leads off from the main road on each side, one is supposed to go to Leo's ranch, the other to a neighboring ranch - a mail box stands on either side of road, one for Leo, the other for his neighbor -
as scene opens, two men in a Ford touring car drive into scene along private road and pull up at mail box -
- 14 MEDIUM KEMEX SHOT of same
the driver pulls up and tells the man beside him rather surlily to get out and get the mail - the man obeys - starts to open box -
- Title Of eastern stock, transplanted in the West "after the trail was broken" was Buck's nearest neighbor.
Alf Lonnergan
- 15 C. U ALF
he sits in car watching his man getting mail out of box - appears rather sullen - impatiently says to come on snap into it -
- Title Slim Miller bore the title "ranch foreman," but as a matter of fact he was his boss' flunkie.
.....
- 16 C U SLIM
he is getting mail from box - hears boss telling him to hurry and glancing over his shoulder nods and again digs into the box -
- 17 MEDIUM CLOSE OF BOTH
Alf watching as Slim takes mail from box - suddenly both lift their heads and look off out of scene towards other ~~xxxx~~ ranch road - they stare rather puzzled -
- 18 FULL SCENE
Alf and friend in f g ~~xxxx~~ backs to camera looking up stage where Leo is desc. riding hard down road toward his mail box with dog - he makes flying dismount at mail box, getting there about even with the dog -
- 19 MEDIUM SHOT
Leo at mail box laughing at dog which is cavorting around and jumping up on him - Leo straightens and looks across at the other men with a big good natured grin and waves to them in friendly fashion -

20

MEDIUM SHOT OF ALF AND FRIEND

Alf waves across to Leo rather coolly - his friend shows more enthusiasm till Alf sees and says "Come on get me that mail" - ~~Alf ducks back brings out the ball and then mail and hands it to Alf who starts to untie it~~ Slim dives back into box for mail -

21

C U LEO

he grins out at others - opens mail box and ~~starts to bring out mail~~ starts to bring out mail -

22

MEDIUM CLOSE ALF AND FRIEND

Slim hands Alf mail - Alf runs thru it - comes to a small box and his face lights up as he starts to pull at wrappings -

23

C U ALF

he is looking at box in his hand with delighted expression - he starts working feverishly to undo wrapping - (Register package plainly)

24

C U LEO

he has some mail, papers, etc. in hand and is fishing out other mail - squints into box and excitedly reaches in for something in back end of box - he brings it out - it is a package exactly like the one Alf has shown excitement over - Leo delighted - starts to undo wrappings -

25

C U ALF

he gets papers off his package and discloses a ring box which he opens excitedly - then he stares at it and his expression changes to one of vexation - he stares an instant, then starts to fish feverishly in his pocket for something -

26

C U LEO

he is grinning broadly - he has removed papers and he also has a ring box in his hand - identical with Alf's - happily he looks into it and his expression changes as Alf's did - he stares - then reaching into his pocket he brings out a sheet of paper and unfolding it stares at it and then at the ring - then back at the paper -

Insert page of mail order catalog of rings - one of them has a heavy circle drawn around it

back to scene: Leo staring from one to the other - he scratches his head bewildered and rather annoyed - evidently the ring he got is not the one he ordered - he doesn't know what to think of it - suddenly he hears something across the road that attracts his attention - he turns and looks across -

27

MEDIUM CLOSE ALF AND SLIM

Alf is raging wildly - he is waving his hands in the air in the attitude of a man who is cursing a blue streak - he stops and again looks from the ring to the paper he has in his hand and once more starts cursing -

28

C U LEO

he has ring and catalog sheet in his hands - is staring across at Alf - appears puzzled a moment - then his face brightens as he realizes that Alf ~~has~~ is having the same trouble as himself - he grins as ~~an~~ an explanation strikes him - glances at the ring, etc. in his own hands - and starts across the road to Alf -

29

MEDIUM FULL

Leo crosses road to Alf who sits in car with Slim - Alf raving over mistake - Leo crosses - has ring and paper in hand held ~~in his hand~~ at his side - he steps over to Alf and stands looking at him - Alf is paying no attention to anything but his own cursing - Leo watches him quizzically for a moment - then he asks what seems to be the trouble - Alf turns to him and holds out the ring and catalog sheet - he says wildly!

Title

"I ordered a ring from these mail order burglars -- an' this is what they sent!"

he continues to flourish the catalog and ring under Leo's eyes - Leo regards them looking from one to the other -

30

C U LEO

the catalog sheet and the ring are held into scene with him as by Alf - Leo looks closely at the catalog - then turns his head and looks at the ring - then back to the catalog and from that to ~~his~~ ~~own~~ the ring in his own hand - comparing it with the one in the catalog that Alf has marked -

31

C U ALF

he sits in car holding out catalog and ring for Leo's inspection - he sees Leo comparing his ring with that in the catalog and his eyes widen as he realizes Leo has his ring - he stares a moment - then looking puzzled at Leo (out of scene) he says:

Title

"Why, ~~what's wrong~~ you've got my ring!"

32

C U BOTH

as Alf finishes line, he reaches across Leo to get the ring - Leo moves his hand out of reach easily and grinning up at Alf, indicates the ring in Alf's hand and says

Title

"Yes, an' you've got mine!"

with this he reaches over and takes the ring from Alf's hand - compares it with the picture in his catalog and then passes over the ring he received in the mail - both men examine their rings and both heave long sighs of relief - they grin goodnaturedly to find they have their rightful property and Leo turns to go back to his horse - he stops almost as abruptly as he started -

33 C U LEO
he stands still turning over a thought that has just occurred to him as he was about to leave - he thinks a moment - looks down at his own ring and catalog sheet - then turns back to Alf -

34 C U BOTH
Alf is in the act of releasing the brake to start on with his car as Leo turns back and stops him - Alf waits to see what's wanted - Leo lays a hand on the side of the car and says:

Title "If it's nothin' you're ashamed of, who do you aim to engage with that there trinket?"

35 C U ALF
he straightens and smiles with exaggerated self-assurance and says

Title "I'm gonna do Mona Selby the honor of askin' her to wear it."

36 C U LEO
he takes this solemnly and with wide-eyes - ~~then~~ gives it to camera and then turns back to Alf and says:

Title "In that case you orta kept the one they sent you."

37 C U BOTH
Leo finishes line - Alf regards him blinking - then says "How come?" - Leo ~~says~~ drops his eyes and appears rather bashful about explaining for a second - then ~~he~~ glancing up from under his hat brim he says:

Title "She picked that'n out herself an' promised to wear it!"

he grins and Alf stiffens angrily - they hold it for a second - ~~then~~

38 C U SLIM
he gets the humor of the situation and slapping his leg bursts into a loud laugh -

39 C U SLIM AND ALF
Slim laughing - Alf jerks his head and takes a quick look at him - then back to Leo wild with rage and ~~says~~ shoving out his jaw says:

Title "You lie!"

40

C U LEO

he is grinning - the grin fades and a look of anger crosses his face as he looks up out of picture towards Alf - then he steps up onto the running board with evident purpose -

41

MEDIUM SHOT of group

Leo steps up onto running board, grabs the kerchief on Alf's neck in the back and yanks his head back over the seat practically garotting him -

42

C U LEO AND ALF

Alf struggling weakly to get loose but cannot do it - he splutters

Title

"I mean are you posolutely absotive -- er -- that is - are you positively ~~posatutet~~ absolute?"

Leo glares down at him ~~xxxxxxxxxxxxxxxxxxxx~~ for a second - then letting him but keeping an eye on him he says emphatically:

Title

"I am absotively posolute!"

43

C U SLIM

he is watching and is much puzzled over these mixed words - he scratches his head - then looking out at the others he asks:

Title

"Don't you mean ~~xxxxxxxx~~ 'posolutely absotive'?"

44

C U OF THE THREE

as ~~the~~ Slim finishes his line, Leo glances across at him - then back at Alf and replies:

Title

"I mean I'm gonna marry Mona Selby --- an' I don't mean mebbe!"

45

C U ALF AND SLIM

Alf looks up out of scene at Leo and assumes an air of innocent surprise - he says:

Title

"I didn't know you'd be in these parts long enough to marry anyone!"

46

C U LEO

he looks down at Alf and then at Slim - back to Alf and asks what he means:

then looking out at Leo he says:

Title "I reckon whoever gits to Selby's first wins this argument!"

as he finishes he shoves off the brake and steps on it -

52 ~~XXXXXX~~ FULL - shooting from back
Leo makes a move towards the car as it shoots out of reach leaving him standing staring after it as it goes bobbing rapidly up the road, the men waving jeeringly back at him - he watches -

53 C U LEO
he is staring past camera after the men - his face the picture of despair - then he glances off towards his horse - back to the men and his good nature returns - with a big grin, he whirls and runs from the scene towards his horse -

54 FULL SCENE
car disappears around bend in road up stage as Leo makes flying mount and whirling rides up road after car at a run - Bullet after him - he reins aside to the brush to make a short-cut -

55 BRUSH
Leo thru at a run - with Bullet -

56 LONG SHOT OF ROAD ON BIG CURVE
heavies in auto bumping along road -

57 C U IN AUTO
Alf driving - Slim beside him looking back - sees no sign of pursuit - he turns to Alf with grin and says with self approval:

Title ~~That's~~ "That's what I call head-work -- my thinkin' o' buyin' that note!"

Alf looks around at him with a look of disdain and then back to his driving - he is the type that hates to give anyone credit for anything - he says:

Title "I had that all figgered out an hour ago!"

Slim's grin fades - he looks at Alf helplessly and slides down into the seat -

- 58 BRUSH
Leo in from camera and disappears up stage in brush at a run -
- 59 ROAD
car thru
- 60 EXT. BRUSH AT ROAD SIDE- full
Leo rides into scene up stage and races down - makes flying dis-
mount ~~xx~~ in brush near road - looks up road -
- 61 MEDIUM CLOSE LEO AND HORSE AND DOG
he looks up road - sees
- 62 IRIS SHOT ROAD
Ford coming -
- 63 C U LEO AND DOG
Leo looking up road - he turns and puts reins of horse in dog's
teeth - he says:
- Title "You follow with the horse, Bullet ---- I might have to walk
back!"
- with this he straightens and gets set -
- 64 EXT. ROAD - plenty chuck holes up stage -
Ford enters from camera - slows down as it approaches chuck-holes-
goes bumping carefully over them -
- 65 C U LEO AND HORSE AND DOG
he is hidden in brush watching - his eyes follow car as it sup-
posedly passes in road - then he runs out of scene after it -
- 66 ROAD - full scene
Ford going up stage at reasonable gait - Leo runs from brush and
follows it - overtakes it and jumps on running board at tonneau
door -
- 67 SHOT FROM CAMERA CAR running parallel to Ford
Alf driving - neither he nor Slim sees Leo who has jumped to runni
running board - watching them gingerly, Leo slips over side of car
and sits down in rear seat - leans back comfortably -
- 68 C.U FROM FRONT
Slim starts to laugh and slaps his leg - he says to Alf:

Title "It shore takes a mighty slick feller to out-smart us boys,
don't it?"

Alf grins and replies:

Title "I'll say she do!"

~~both well satisfied they stare at each other and grin~~
~~behind them~~

69 C U LEO IN REAR SEAT
he grins broadly at the above line and settles back comfortably
to enjoy the ride -

70 C U THE THREE FROM FRONT
Alf and Slim in front seat tickled with their own cleverness
chuckling to themselves - their eyes straight ahead on the road -
between them Leo is seen on rear seat arms folded and also
grinning - FADE OUT

Title The home ranch of the "Fighting Selbys."

71 EXT. PROSPEROUS RANCH - full scene - fade in
register and fade out

Title Martin Selby had won his fight against implacable Nature -- only
to go down to defeat after the manner of men the world over.

72 INT. LIVING ROOM - full scene - ~~xxxxx~~ iris in
fairly well furnished living room of ranch house - not elaborate
but comfortable - among other things it contains a desk where
Selby attends to his business affairs -
in the center of the room Selby sits in a chair with a big apron
pinned around his neck - he is the picture of misery, his head
pulled down ~~xxx~~ like a mud-turtle, watching out of the corners
of his eyes his wife who stands back of him with lips firmly
compressed cutting his hair - every time the scissors snip, he
winces -

Title ~~xxxxxxx~~ "Fighting Selbys" ~~xxxxxxx~~
Martin, the last of the "Fighting Selbys"

73 C U SELBY
he is in chair as before facing camera - his wife's hands in
scene with scissors and comb cutting his hair - he has a funny
hair-cut - is almost shaved on the sides and the top has a
tuft on it that looks more like a toupee than anything else -

every time the scissors snap, he flinches - he is the picture of misery - his eyes are turned to the corners as if he is trying to look behind him at his wife of whom he seems to be in terror -

[illegible]

74 C U MRS. SELBY
her lips are firmly compressed as she snips and snaps at Martin's
hair (out of scene) - she stops work and sizes up the job - ~~then~~
~~xxxxxxxxxxxxxxgsszbxaxtazk~~

75 C U BOTH - full on
Ma stands back sizing up the job - pa starts to grin thinking the torture is over - he is about to get up when ma sees something else that needs cutting and gently but firmly holds him back in the chair as she starts once more to work - she gets a wad of hair in the scissors and evidently pulls, for it raises pa right up off his chair - his face twists out of shape and reaching up he grabs her wrist and hangs on for dear life - she manages to ~~free~~ jerk the hand free and says indignantly:

Title "How do you expect me to cut your hair, if you don't set still?"

pa. rolls his eyes back up to her and says:

Title "How do you expect me to set still when I'm bein' scalped?"

they pass a couple of hot remarks back and forth, pa turning gradually to face her as he speaks - she ends the argument by taking his head between her hands and turning it around where it was and calmly going on with the torture -

Title The only thing the Selbys had in common was their daughter, Mona..
... Josephine Hill

76 INT. KITCHEN - full scene
Jo disc. washing dishes -

77 C U JO
she is washing dishes - hears row in next room - turns and looks
out past camera towards living room -

78 C U PA AND MA
they are arguing again - pa is getting sore but helpless - he says:

Title "Can't you put up an umbrella, or do somethin' to keep ^{some o'} the hair from ~~gaxxing~~ gettin' down my ~~maxs~~ neck?"

ma tells him to shut up and goes on with her job - he relapses but squirms as he tries to scratch his back against the chair -

79 C U JO
she is watching from kitchen - she smiles at the squabbling which she knows is harmless and means nothing at all - just their way of getting on together - with a little shake of the head she goes on with her work -

80 INT. LIVING ROOM - medium close of both
ma finishes her job - surveys it from different angles and seems very proud of what she has done - reaching out she picks up a small ~~mirrxxx~~ square mirror which she hands to him and says ~~saxkxhaxx~~ with a proud smile, "There, see if that don't look better." - he ~~takexxkix~~ gets to his feet facing her as he takes the mirror - lifts it to look at himself - she watching proudly -

81 C U FATHER in both hands
he lifts mirror/and looks into it with rather sullen expression - ~~he~~ his expression changes to one of absolute amazement - he stares pop-eyed into the mirror - lets go of it with one hand and runs the hand over the clipped portion of his head - without lifting his eyes to mother (out of scene) he says wildly:

Title "I asked you to trim my mane, an' you've roached me from withers to forelock!"

82 C U MA
she is looking out at pa - smiling as scene opens - the smile fades and she stiffens, her lips closing tightly together, but she says nothing -

83 C U PA
he is still staring into mirror dumfounded at the sight - he hasn't noticed what effect his words have had on ma - he ~~gaxscom~~ feels about the top of his head and twists to see better as he goes on:

Title "Judgin' from the jogs in it, it looks like you cut it with the button-hole scissors!"

with this he looks up over the mirror and out at ma - then his expression changes as he realizes he has offended her and no telling what will happen to him - he stares frightenedly -

84 C U MA
she is glaring out at pa - her lips tight shut & her eyes narrow at this last insult and she thrusts her face forward menacingly

slowly - deliberately - but she says nothing - just looks as if she is getting ready for a broad-side -

85

C U BOTH

ma as in c u leaning closer towards pa who is scared - he grins nervously - helplessly - then he says following up his previous line with a satisfied shake of the head:

Title

"But that's just the way I like my hair cut!"

ma feels she is being kidded but the line halts her advance - she continues to glare - pa seeing he has partly scored, continues to grin with mock pleasure and ~~looking~~ glancing into mirror again lays it down and says as he starts to take off the apron:

Title

"Yes, sir, that hair cut sure tickles me most to death!"

~~as he finishes the line, he drops the apron and reaching back with both hands starts to scratch his back where the hair is getting in its good work -~~

86

C U PA

as he finishes line he drops the apron and clutching at his back with both hands starts to scratch wildly as the hair down his neck starts to get in its good work -

87

C U MA

she takes it wide-eyed as she watches pa squirming (out of scene -

88

MEDIUM CLOSE OF BOTH

ma watching as pa scratches - he tries to grin - ~~keeping his eyes on ma all the time, he stops scratching with one hand and takes up his hat which he puts on -~~ she has cut so much hair off his head that the hat slides clear down over his ~~eyes~~ face - it is such a surprise that he quits scratching and takes the hat off to look at it - ma starts too in surprise at the way the hat slides down - pa looks at it as if wondering if it is his own - sees it is - puts it back on his head more carefully and pulls his ears out to serve as stops to keep the hat up in place - then with a forced grin at ma, he eases out of the scene on his way outside to freedom - ma stands staring after him -

89

EXT. RANCH HOUSE - medium close at door

pa enters from house - he closes door - looks back toward inside - steps aside and starts scratching with both hands -

90

INT. LIVING ROOM - medium shot

ma looking out after pa - she looks down at mess on floor - picks up apron which she lays on a chair keeping as much hair in it as possible - then with another look around floor, exits to kitchen for broom to sweep up -

91 EXT. RANCH YARD - full scene
Ford drives into scene up stage and rambles on down towards camera-
heavies in front unconscious of Leo in ton eau - they stop some
little distance from the house under tree or at any natural spot
depending upon location - they all start to get out -

92 MEDIUM CLOSE OF FORD
heavies start to get out, Alf easing out over the driver's side -
Leo has door of tonneau open and steps out as Alf gets one leg
over side - Alf stops as paralyzed as Leo steps unconcernedly
in front of him - Slim on other side of car also staring

92 MEDIUM CLOSE AT CAR
all getting out of car - Alf sliding over side of driver's seat -
Slim gets out other side - Leo gets out on driver's side - he and
Alf hit the ground at same time - Alf turns as he hears rear door
slam and stares dumfounded at sight of Leo calmly closing door -
he is so nonplussed he can't collect his wits enough to even get
sore - he merely stares - Leo turns unconcernedly from car to
Alf and stops in front of him - digging into his pocket as he
stops -

93 C U LEO AND ALF
Alf staring bewildered - Leo takes a small coin from his pocket
and hands it to Alf with the air of a man tipping a taxi driver -
he says with an airy wave of the hand:

Title "You needn't wait for me -- I won't be going for some time."

with this he turns nonchalantly and exits towards house - Alf
is paralyzed - he looks down at the coin - the sight of it brings
him to life - he throws it on the ground and rushes out after Leo -

94 MEDIUM FULL
Slim staring as Alf runs to jump Leo from rear - Leo catches his
arm and tips him over his head -

95 C U ON GROUND
Alf turns summersault into picture and lies still -

96 MEDIUM FULL TO INCLUDE SLIM
Alf full length on ground with wind knocked out of him - Leo
looks down at him - Slim starts forward to mix in - Leo turns
and takes half a step in his direction -

97 MEDIUM CLOSE SLIM
he stops abruptly and shoving his hands into his pockets affects
total indifference to what is going on - doesn't even seem to
know his boss has been knocked goofy - he saunters around aim-
lessly not even looking in Leo's direction - whistling and looking
up in the air -

98

MEDIUM FULL -

Slim up stage wandering around looking up in the air - Leo and Alf down stage - Leo watching Slim - he sees he is going to take no part - glances down at Alf with a little grin - then walks on out past camera towards house - as he gets out of scene, Slim watches - then hurries down stage to Alf whom he helps into sitting position -

99

MEDIUM CLOSE SLIM AND ALF

Slim gets Alf into sitting position - Alf still rather goofy - he looks dazedly up into Slim's face and asks seriously:

Title

"Where was you durin' the quake?"

Slim stares - then glances off after Leo - Alf follows the look dazedly - then seeing Leo he remembers - his look of bewilderment passes and he gets furious - jumping to his feet he rushes back toward the car - Slim watches -

CLOSE AT CAR

100

MEDIUM ~~SHOCKINGLY~~ ALF

~~SHOCKINGLY~~ Alf runs in - reaches into seat and snatches out a gun - cocking it he exits threateningly past camera after Leo -

101

MEDIUM SHOT INCLUDING SLIM

Slim watching Alf as latter approaches with gun - sees what he intends to do and crosses to him quickly and catches his gun arm -

102

MEDIUM CLOSE OF BOTH

Alf in act of firing as Slim enters and catches his gun arm - Alf tries to jerk loose but Slim hangs on - Alf stops - Slim says:

Title

"Don't be a fool! Let him talk to the old man --- you talk to the boss!"

Alf doesn't get him - he looks at him for an explanation - Slim grins and looking out towards other end of house nods his head in that direction - Alf follows the look - he sees

103

EXT. KITCHEN - iris shot

ma disc. shaking out apron which she had around pa's neck -

104

MEDIUM SHOT ALF AND SLIM

Alf gets the idea - ~~nodding~~ turns to Slim and says:

Title

"That's just what I was gonna do!"

Slim grimaces - Alf tosses the gun back into car and they exit towards ma -

105 EXT. FRONT DOOR - medium shot
pa disc. with his hat down over his eyes - he has backed up against a ~~post~~ porch post and is scratching his back against it for all he is worth - Leo enters scene - pa doesn't see him - Leo stops and watches him curiously -

106 C U LEO XX
he is watching pa (out of scene) - he can't figure it - after a moment - he squirms a little - then putting his hand up he scratches his shoulder - watches and squirms again - watching the old man scratch is making him itch too -

107 MEDIUM CLOSE OF BOTH
pa still scratching - Leo bends over and looks up under the old man's hat to see who the deuce it is - pa sees him - stops scratching and taking hat off with both hands looks at Leo who stares back - pa grins broadly as he recognizes Leo and holds out his hand to him - Leo starts to take it with a smile - as the hands are about to meet, pa's face twists and he jerks his hand back and starts to scratch again leaving Leo standing with his hand out and a bewildered expression on his face - he is so surprised that for a moment he stands staring with his hand still out - the old man finishes scratching and puts out his hand to take Leo's, but just then ~~Leo~~ Leo jerks his own hand back ~~and~~ to scratch at his own back leaving the old man staring - he holds it for only a second however and then backing up against the post again he begins scrubbing his back against the post while Leo gets busy scratching his own ribs almost as earnestly as the old man -

108 EXT. BACK DOOR -
heavies disc. talking to ma who is listening with growing indignation - as Alf stops talking, ma turns sternly and looks toward house - she turns back to the men -

109 C U MA
she looks out at men - from one to the other - then she says

Title "So that poverty-struck homesteader 'lows to marry my daughter without askin' me, huh?"

110 C U HEAVIES
Alf nods and says:

Title "Yes'm, he said he didn't need your consents as long as he had the old man's."

111 C U THE THREE
as Alf finishes line, he turns to Slim to back him up and Slim

emphatically that that's just what he said - ma stiffens and says:

Title "His consents count just ten cents less than nothin'!"

with this ~~ma~~ she turns as if to go inside - Alf stops her -
she turns back to see what he wants -

112 C U ALF
he shakes his head doubtfully and says to ma (out of scene)

Title "Better go slow! They're both of age an' don't have to have
nobody's consents."

113 C U MA
she takes this hard - then wants to know what they can do about
it -

114 C U ALF AND MA
he leans closer and says confidentially:

Title "You git him to sell me Buck's note an' I'll foreclose! That'll
git rid of him -- for keeps!"

ma looks at him quickly - waits a second and says:

Title "That'd be kinda dirty wouldn't it?"

Alf grins foxily and says:

Title "No dirtier than him tryin' to steal your girl with nothin' but
her pa's consents."

ma considers - she is not so keen for this for she is a square
shooter - Alf watching her closely -

115 EXT. FRONT DOOR - medium close
pa has quit scratchin' long enough to listen to Leo who is talk-
ing to him earnestly - after a moment Leo stops and waits for a
reply - pa looks at him - then grins and clapping him on the
shoulder says heartily:

Title "Why, sure, I'll extend the term thing for you!"

drying dishes - ma steps to door and starts to hang up apron - her actions are very determined - xhm

122 MEDIUM CLOSE MA
she stands at door to living room - tucks whisk broom under her arm and starts to hang up apron - as she does so the whisk broom drops to the floor behind her - she turns and looks on the floor to see where it went - stoops to pick it up with rear end towards the door -

123 MEDIUM SHOT
as ma stoops to pick up broom, pa opens door from other side violently - it smacks ma ~~maxim~~ where she sits and she topples over onto her hands and knees - pa walks on into kitchen pulling his shirt off over his head - he has it partly off and so does not see ma who is on hands and knees on the floor following him with her eyes so sore she can't even talk - pa stalks on across kitchen and out a door presumably opening into a bed room -

124 MEDIUM CLOSE OF MA
she is on hands and knees - wild and speechless - she gets to her feet with apron and broom and stares after pa - stands looking after him - living room door open - ma behind it -

125 INT. LIVING ROOM - medium close Leo
he turns and looks out towards kitchen - his face lights up as he sees

*burst with cut, go trying
let to laugh*

126 INT. KITCHEN - shooting through door from living room
Jo disc. busy with dishes - she is keeping her face away from ma so she won't see her laugh -

127 MEDIUM SHOT OF LEO
he is looking out towards Jo - smiles as he sees she has not seen him - takes ring box from his pocket - exits cautiously to kitchen

128 INT. KITCHEN - medium shot at door
ma is partially back of door hanging up apron as Leo steps into doorway and pushes door ~~gently~~ back against her not too roughly but enough so it doesn't sit well on her in her frame of mind - he looks around room and seeing no one but Jo, eases out of scene on way to Jo leaving ma glaring after him - ~~she starts after him~~

129 MEDIUM CLOSE JO
she is busy and not looking in Leo's direction - he steals up on her - takes her by the shoulders and spinning her around quickly kisses her - she jumps in surprise - he takes her hand and starts to slip the ring on it -

130 ~~she starts after him~~
Medium close ma
she sees - takes it - starts slowly and threateningly out towards Leo -

131 C U LEO AND JO
Leo is finishing putting ring on her finger - she is looking down at it delightedly - Leo equally delighted - he says:

Title "I'd like to see anyone keep us from gettin' married now!"

Jo lifts her eyes from ring to Leo's face smiling happily - her smile deserts her as she sees ma (out of scene) coming toward them - she swallows and tries to attract Leo's attention to the danger back of him - Leo is too thick - he doesn't get the drift - knows something is wrong but can't dope what it is -

132 C U LEO
he is staring down at Jo - ~~with a~~ his smile fades - he takes on puzzled frown as he tries to figure the trouble - then he guesses and stands frozen for a second - then unable to stand the suspense he turns and looks behind him -

133 MEDIUM CLOSE
Leo stands ~~xxxxxx~~ facing Jo who is scared stiff - then he turns around and finds himself face to face with mother - she stares at him - he grins nervously and bobbing his head says "Howdy do, Mrs. Selby." - she says nothing but stares -

134 C U LEO AND JO
Jo scared - Leo also but trying to smile it off - he grins nervously and swallows - glances at Jo and gulps again, twisting his hat -

135 C U MA AND OTHERS
she glares at Leo and says:

Title "So you want to see someone stop your marryin' huh? Well, take a look at me!"

Leo stares - he tries to speak, but she cuts in on him -

136 EXT. KITCHEN DOOR - medium close
Alf and Slim with ears to the door are listening - they look at each other with delighted grins.

137 MEDIUM CLOSE OF LEO AND WOMEN
mother talking - Leo trying to speak but not given a chance - ma reaches over and takes ring from Jo - she holds it out to Leo - he puts his hands behind him and tries to talk - she is getting sorer -

138 INT. SAME - medium close at bedroom door
it opens and pa enters buttoning another shirt - he stops and stares out at scene of row -

139 MEDIUM CLOSE OF GROUP
ma still laying down the law -

140 MEDIUM CLOSE OF PA AT DOOR
he gulps as he sees what is going on - with an effort he straightens determined to butt in - exits toward group -

141 MEDIUM SHOT AT GROUP
ma is laying down the law to Leo - pa enters - listens - tries to butt in and say something to ma - he seems to be very determined as he starts, but ma whirls on him and shuts him up quick as a wink - his gameness disappears and he lets her lay it down to him harder than she was talking to Leo -

142 C U PA AND MA
pa trying to say something but she is talking too fast for him - she ends by saying:

Title "And I say you'll NOT extend that note for him! You're gonna sell it to Lonnergan!"

143 MEDIUM CLOSE OF GROUP
as ma finishes line, Leo takes it hard and jerks his head in her direction amazed - pa continues to try pleadingly to get a word in edgewise, but ma won't listen - ~~she just~~ she just out-talks him -

144 EXT. KITCHEN DOOR - medium close
heavies listening grinning - Alf turns to Slim and delighted and jerking his head toward the inside moves that they go in - Slim nods and shoving the door open they saunter inside -

145 INT. KITCHEN - medium close of group
pa still trying to argue - Leo and Jo together ~~ask~~ they are turning their eyes from pa to ma trying to follow the jumble of words - they appear bewildered - ma ends the argument by leaning forward and smacking her hands together under pa's nose and saying:

Title "Don't talk back to me! Go get that note!"

as she finishes line, she points off towards living room - pa opens his mouth to speak - ma points more emphatically and says to do as she says: - pa looks helplessly at Leo - then giving up the fight, he nods meekly to ma that he will do as she says and starts for living room - Leo puts out a hand to stop him - ma whirls on Leo and he jumps startled - but as she starts to bawl him out too, he looks from her out after pa and paying no more attention to her, exits after pa - ~~Jo who~~ Jo who has been looking from one to another of them, turns to run after

149 C U HEAVIES
Alf grins - glances at Slim - then out at Leo and says triumphant-
ly:

Title "It means I'm payin' a two thousand dollar bonus for your note -
just for the fun o' foreclosin' ~~that~~ on you!"

150 C U LEO
he stares blankly - then his face sets - dropping the note he
lunges out of scene at Alf -

151 MEDIUM SHOT OF GROUP
Leo lunges at Alf and clinches with him - the others all staring -
pa gets wits first and stepping in tries to separate them -

152 C U LEO, ALF AND PA
Leo and Alf clinched - pa trying to separate them - pa speaks to
Leo who suddenly realizes where he is and ~~straightens up~~
much as he would like to go on and mess up Alf, he shoves him
from his grasp - ~~and straightens up~~
~~he~~ he glares at him a second, then turning to the old
man appeals to him by saying:

Title "You don't have to do this! Ain't you boss o' your own money?"

pa ~~looks to high heaven and~~ looks to high heaven and
raising his clenched fists says helplessly:

Title "I ain't boss o' nothin' --- not even my own hair!"

as he finishes line, he clams his hat on his head and down it
goes again clear over his eyes -

153 ~~LEO AND ALF~~
~~LEO AND ALF~~
MEDIUM CLOSE OF GROUP
pa with hat over eyes, pushes it back up - no one laughs - Leo
looks around group sore now but deadly calm - he ~~ends by saying:~~
ends by saying:

~~ALF~~
~~ALF~~
says

Title "I'm no prophet, but I can foresee two things!"

as he finishes he whirls on Alf who pulls back -

154

C U LEO AND ALF

Leo stares at him a second with a disdainful grin - then he says confidently:

Title

"You'll never foreclose on me!"

155

MEDIUM SHOT

Leo finishes line - watches the effect - then turns around and faces mother - Jo beside her -

156

C U LEO, JO AND MA

Leo faces ma and says emphatically to her:

Title

"An' I'm gonna marry Mona in spite o' forty old women like you!"

ma jumps startled out of her self-assurance at being spoken to like this - Leo eyes her for a fraction of a second, then without any warning, he turns picks Jo up bodily from the floor and like a little kid and kisses her square on the lips - ma nearly faints-

157

MEDIUM SHOT

Leo still has Jo up kissing her - everyone aghast and so taken by surprise they can't think of anything to do - before they get their breath, he sets Jo gently down - waves them all a merry Christmas and just as though nothing unusual had happened, he marches out with a very businesslike air leaving the others staring after him - Leo whistling as if everything is just O.K.

158

EXT. KITCHEN DOOR - medium shot

Leo enters briskly from kitchen whistling - he gets outside - ~~then~~ closes door - then he stops whistling and it becomes apparent that it was just a pose - he stops in his tracks and his shoulders slump -

159

C U LEO

he quits whistling and shoves his hands in his pockets dejectedly ~~shakes his head wearily~~ looks back at door turns to camera and shakes his head dejectedly - ~~then decides to~~ ~~back up - takes hands from pockets - squares his shoulders - and~~ ~~looks straight camera as if about to be on his way - he grimaces and~~ ~~stares at camera~~

160

EXT. RANCH YARD - iris shot

Bullet disc. coming toward camera leading Leo's horse, or herding him -

160 INT. KITCHEN - medium shot of group
they are all looking out after Leo - the tension breaks and they
turn to look at each other - ma again takes charge - she turns to
Alf and says:

write
Title "You ~~xxxxxx~~ your check while pa makes the note over to you."

Alf nods and sitting down at table ~~xxxxxxx~~ takes out check book
while ma goes for pen and ink - pa stands staring blankly at
nothing and making no effort to fix the note -

161 EXT. KITCHEN - medium close of Leo
he stands in dejected attitude, hands in pockets, shoulders
sagging - looking at ground moodily - he turns and looks back
toward house dismally - ~~xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx~~ turns
back with a mournful shake of the head as if to say this is sure
tough - then decides to snap out of it - he straightens - takes
hands from pockets and is about to exit past camera looking
happier when he stops and stares - sees

162 EXT. RANCH YARD - iris shot
Bullet disc. coming toward camera leading horse -

163 MEDIUM CLOSE LEO
he smiles at sight of dog and horse and exits to meet them -

164 FULLER SCENE
Leo enters from one side and meets dog entering from other with
horse - he bends to pat the dog -

165 C U LEO AND DOG
Leo making fuss over dog - seems glad to see him just as a real
friend in time of need - he looks back toward house - then at
the dog and says:

Title "Let's try to run some o' my mad off!"

166 FULL SCENE
as Leo finishes line, he whirls to horse, makes a flying mount
and away he goes up stage - he reins to one side and takes to a
route off the road as if he is going cross country -

167 INT. KITCHEN - medium shot
Alf seated writing - Slim standing near - ma at Alf's elbow
watching - pa stands in same attitude as before staring at
the floor his thoughts a thousand miles away - Jo is sitting

161

MEDIUM SHOT OF LEO

he is looking out towards Bullet - he grins as if he has found a friend in need and exits to meet them -

162

RANCH YARD - medium full

Leo into scene from house and meets Bullet and horse - pets dog and after a look back toward the house, mounts and rides away -

163

INT. KITCHEN -

cross-wise on a chair with her back to the others, sore at them all for what is happening - Alf finishes writing check - he gets up and hands it to ma and holds out his hand for the note - she steps over to pa to get it - stops ~~xxxxxx~~ beside him - heavies trail on after her - Jo pays no attention -

168 ~~XXXXXX~~ CLOSE MA AND PA
pa staring as before - ma beside him holds out her hand for the note - he doesn't see - after an instant she speaks sharply snapping her fingers and asking for the note to be quick about it - he comes to with a jerk and turns to her - looks puzzled - then he says:

Title "I ain't got the note! You took it from me!"

169 C U MA, PA AND ALF
as pa finishes line, ma takes it hard - her eyes open wide as she tries to think what happened to it - then she remembers and turning to Alf she says:

Title "You took it ~~xxxxxx~~ out of my hand!"

170 C U ALF AND SLIM
Slim looks at Alf - Alf looks out at ma - he is puzzled - he remembers taking the note from ma but can't think what happened to it - suddenly Slim's face lights up and he says excitedly to Alf:

Title "Buck took it away from you -- just before he smacked you!"

Alf takes this ~~xxxx~~ with a visible start staring straight into camera -

171 CU GROUP (not including Jo)
they turn and look at one another blankly and without speaking as the idea filters into their minds - then with one accord they all turn their heads and stare out in direction Leo went -

172 MEDIUM FULL
Jo seated as before with back to group - all others staring out of scene toward back door - with a common impulse they all rush out after Leo - Jo hears and getting to her feet takes a couple of steps after them - then she stops and stands staring -

173 EXT. KITCHEN DOOR
pa, ma and heavies rush into scene from house - they look out in direction Leo went - see nothing of course -

~~Alf takes this - he turns and looks at Slim who returns the look waiting for the boss's orders - realizing the position he is caught in, Alf gets wild and says come on, they'll go and take the note from Leo - they whirl and run out of the scene leaving pa and ma looking after them -~~

174 INT. KITCHEN - ~~Medium~~ close Jo
she is looking out after the others - she loses interest and ~~turns~~
with dropping head turns back intending to sit down in her chair -
suddenly she stops staring ~~max~~ down out of scene toward chair
seat - her eyes wide - evidently she sees something that she
had not expected -

Insert C U note unfolded lying in ~~max's~~ seat of chair she was sitting in -

175 MEDIUM CLOSE JO TO INCLUDE CHAIR
she is staring at paper which lies in chair - she is half afraid
she may be wrong - crosses to chair tensely and takes up the
paper staring at it eagerly - it is the note - her face lights up
with delight as she realizes she has Leo's salvation in her own
hands - clutching it to her breast she turns and looks out towards
the folks out back door - then glances out the other way to living
room - a glance back at the folks - then she decides and runs
out to living room -

176 EXT. KITCHEN DOOR - medium close of group
they are standing as before staring after Leo - ~~Alf turns~~ Alf
breaks the tension by turning to ma and holding out his hand for
the check - she quickly puts it behind her - he says he wants it
and acts as if he is ~~max~~ getting sore - she continues to hold
check behind her while she argues with him -

DOOR
177 EXT. LIVING ROOM - medium shot
door opens and Jo runs in from house - she glances around toward
back of house and then runs quickly out in other direction -

178 ext. kitchen door
group as before - ma still holding out on Alf - he insists - ma
draws up and says:

Title "You bought the note! If you want it, go an' get it!"

Alf takes this - he turns and looks at Slim who returns the
look waiting for the boss's orders - ~~Alf turns~~
realizing the position he is caught in, Alf gets wild and says
come on, they'll go and take the note from Leo - they whirl and
run out of the scene leaving pa and ma looking after them -

179 C U PA AND MA
they are looking out after heavies - suddenly the humor of it
strikes pa and doubling up he starts to laugh - here are the
heavies who tried to beat Leo out of his ranch, stung for their
money and Leo still has the ranch - ma turns and watches him
~~turn~~ disgustedly for a moment - then she grabs him by the ear in
the middle of his laughter and he brings it to an abrupt halt as
he rolls his eyes towards her to see what's wrong now - she
glares at him and says:

- Title "If that note's lost, he'll stop + his check an' you're out five thousand dollars!"
- 188 ~~EXT~~ at this percolates pa's been, he nearly faints - he staggers and claps one hand to his forehead paralyzed - then he decides the only thing to do is go after Leo - he turns and beats it out of the scene followed by ma -
- 189 RANCH YARD - full scene
Alf in driver's seat of Ford - Slim cranking it - motor starts - car starts - Slim swings onto running board - car makes circle and away it goes up stage ~~xxxx~~ (underspeed)
- 181 EXT. BARN - full scene
pa and ma run into scene from house as they get well in, Jo rides into scene from barn on horse - she pays no attention to pa and ma but rides on out past camera - they stop and look after her -
- 182 MEDIUM CLOSE OF PA AND MA
they are looking blankly out after Jo - pa turns blankly to ma and asks what she reckons Jo is doing - ma says Never mind. You git goin' - pa turns and hurries toward barn - ma after him -
- 183 EXT RANCH YARD - as in 166
Jo rides in at a run from camera - she rides up road - then swings aside and takes to cross-country at same point where Leo turned off -
- 184 EXT. BRUSH
flash of Leo thru at a run -
- 185 ROAD
heavies thru in car
- 186 BRUSH
Jo thru at a run -
- 187 EXT. BARN - full
pa drives into scene from barn in one-horse rig with ma and out past camera -
- 188 EXT. YARD AND ROAD AS IN 183
pa and ma drive in at a run and up road as heavies went - FADE OUT

- 189 EXT. LEO'S RANCH YARD - full scene - fade in
Leo rides in from camera at a run - Bullet with him - he dismounts at front door - apparently his good spirits have returned for he starts fooling with the dog ~~xxxxxx~~ laughing and playing - then he goes on inside -
- 190 INT. LIVING ROOM - full scene
Leo enters as from outside - playing and fooling with Bullet - laughing and apparently in good spirits - then as he gets in toward center of room, the seriousness of his situation strikes him and he stops short and looks around this room that has been his for so long and he soberes down - he leans back against table
- 191 MEDIUM CLOSE OF LEO
he is standing leaning back against table - he soberly looks around the room - ~~xxxxxxxxxxxxxxxxxxxx~~ heaves a sigh and looks down at Bullet - speaks:
- Title "I never knew this old shack meant so much to me -- till now that I'm about to lose it."
- 192 C U BULLET
he is looking up at Leo - he turns his eyes to another part of room, then looks back at Leo -
- 193 MEDIUM SHOT OF BOTH
they hold it looking at each other - then Leo looks about the room again - decides nothing is to be gained by mornning - with a little shake of the head he straightens - snaps his fingers to dog and with an attempt at being snappy, he exits to kitchen -
- 194 INT. KITCHEN - full scene
Leo in from living room - looks around kitchen - then crosses to stove - starts to take off lids to ~~gatsasashtngztxaxxos~~ start a fire -
- 195 MEDIUM CLOSE
Leo starts to build a fire in stove -
- 196 EXT. RANCH YARD - full scene
Ford into scene with heavies - pulls around on off side of house and disappears -
- 197 EXT. OFF SIDE OF HOUSE
Ford in - stops - Alf shuts off motor -

- 198 INT. KITCHEN - medium close Leo
he is lighting fire and juggling stove lids - stops abruptly and
listens - hears machine, or thinks he does - he holds it a moment
then deciding he is mistaken, he breaks it and goes on with his
work -
- 199 EXT. AT FORD - medium shot
Alf and Slim on ground beside car - Alf takes gun from front seat
and together they exit cautiously towards front of house -
- 200 EXT. FRONT DOOR - medium shot
Alf and Slim enter from off side of house - they ease up to door
and listen - Alf in lead with gun -
- 201 MEDIUM CLOSE
they listen - hear nothing - Alf opens door cautiously and peers
in - sees Leo is not there - motions for Slim to come along and
enters followed by Slim -
- 202 INT. LIVING ROOM - full
heavies enter as from door - they look around - see no one - Slim
steps over to wall and takes gun from holster hanging there - they
are now both armed -
- 203 INT. KITCHEN -
Leo takes tea kettle and pours water into stew pan - takes up a
sack from corner to get spuds out to boil -
- 204 LIVING ROOM -
heavies hear sounds in kitchen - Alf motions that way - they start
across toward kitchen stealthily -
- 205 KITCHEN
Leo at stove with sack of spuds - he reaches down into it - feels
around - brings out one small spud - tosses it into the pan -
squeezes outside of sack to see if there are more - there are none
so he tosses the sack down and exits to get more -
- 206 FULL SCENE
Leo crosses room followed by Bullet ~~xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx~~
~~spudxxxxxkettlexxxxxwithxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx~~ he opens door to ~~exit~~
cellar - strikes match and starts down with dog - as they dis-
appear into cellar, heavies open kitchen door quickly and step in
from living room - they stop surprised and look around room -
look at each other - one of them nods to back door - they both
start across to back door - open it and exit - as ~~king~~ the door
closes, cellar door opens and Leo and dog enter Leo carrying sack
of potatoes - he crosses to stove and sets down potatoes -
- 207 EXT. KITCHEN DOOR - medium close of heavies
they are standing looking around beginning to be puzzled at not

EXT. FRONT DOOR

heavies looking around - seeing nothing they decide to go back
inside - they turn toward the door -

INT. LIVING ROOM - full

Leo takes up pencil from table looks at it and crosses to kitchen
with it - as he goes into kitchen, closing door after him, heavies
enter front door - they stop again and stare - one scratches his
head perplexed -

MEDIUM CLOSE OF HEAVIES

they look around - one scratches his head badly puzzled - the
other looks around room - spots bedroom in corner - indicates it
and both start cautiously out towards it -

INT. KITCHEN - medium close at table

Leo disc. pulling chair up to table - he sits down - opens tablet
~~thinkaxxxxxxxchewingxpcncilxzakastxtozxrizson~~ writes a
couple of words - then stops and sits chewing his pencil not
knowing what to say -

INT. LIVING ROOM - medium close at bed room door

heavies enter cautiously and ~~xnzk~~ approach door -

shot

INT. KITCHEN - medium xxxx Leo in f g at table

he sits chewing pencil trying to think how to go on with his
letter - suddenly he lifts his head and sniffs the air - he
turns and looks toward the stove - sees smoke coming up from
kettle of spuds - jumps to feet and rushes to stove -
spud pot smoking - haxstzzzks

MEDIUM CLOSE AT STOVE

~~Leo in - spuds smoking - he lifts pan - spuds have boiled dry -
he starts to pour water into pan from bucket - it is empty -
he sets down spuds &~~

INT. LIVING ROOM - medium close at bed room

heavies disc. coming out from sizing up bedroom - they turn
quickly as they hear noise in kitchen - start more quickly to
kitchen door - (out of scene)

INT. KITCHEN - C U at stove

Leo with spud pan - spuds smoking - he takes dipper from water
pail - pail is empty - he sets spuds down and exits with pail
to get water -

INT. SAME - full

Leo exits thru back door as heavies come in from living room -
they stop staring - look around room - Alf sees tablet on table

and crosses to it curiously -

226

MEDIUM CLOSE ALF AT TABLE

he looks down at tablet - lays cigarette stubb down on edge of table mechanically as he lifts sheet of paper to read what it says - & reads:

Insert sheet of note paper a letter started with only the first two words:
"Dear Mona!"

heavy sors at sight of these words - he crumples the paper in his hand angrily and thro s it on the floor - Slim enters on this and pointing out of scene indicates cellar door - they decide to investigate - they exit towards it -

227

~~KITCHEN DOOR~~

~~Leo approaches rear door with pail of water - he crosses porch~~

227

EXT. KITCHEN DOOR - full scene

Leo approaches rear door with pail of water - he crosses porch to door and starts to open it -

228

INT. KITCHEN - full scene

heavies crossing to cellar door - they open door gingerly - then they start down and close door as Leo enters from outside with pail of water - he crosses to stove -

229

MEDIUM SHOT AS IN 222 - table in f g

Leo up stage at stove - pours water on spuds and sets them back to cook - comes down stage and sits at table to write - stares at tablet - page he was writing on is gone -

230

C U LEO

tablet -

he ~~takes up tablet~~ looks at it - glances around for sheet he was writing on - sees it on floor (or table - wherever Alf has thrown it) - spreads it out curiously - is frankly puzzled - thinks a moment - then his eyes fall on smouldering cigarette snipe - he stares at it - smoke curling up from it - he takes it in his fingers - now certain someone is in the house - shifts in his chair and glances around room - sets to his feet ~~and crosses to~~

231

FULL SCENE

Leo gets to feet and crosses to living room door - opens it and looks inside - sees no one and enters - as he enters, heavies enter kitchen from cellar - they start across to living room -

232

INT. LIVING ROOM - full scene

Leo standing in room in front of kitchen door (closed) - he is puzzled - his eyes fall on bed room door - he goes up stage to it opens door and looks inside - then goes on in as heavies enter from kitchen - they see no one and cross to front door - go outside -

as the front door closes, Leo enters from bedroom with a gun which he is looking at to see if it is loaded - he exits to kitchen - closes door

233

INT. KITCHEN

Leo in - closes door and sits down at table - thinks a moment - puzzled over snipe - then lays down gun and taking up pencil starts to write again -

234

EXT. FRONT DOOR - medium close heavies
they are looking around - Alf turns to Slim and says:

Title

"Let's go in and wait in one place till he shows up."

they re-enter the living room -

235

INT. LIVING ROOM - full

the heavies enter - glance around and take chairs to wait till Leo shows up -

236

INT. KITCHEN - medium close Leo

he sits at table chewing pencil not knowing what to write - he drops pencil and takes up gun quickly and turns toward living room door as if he heard something - sits watching a moment - looks as if he might be going to investigate - then relaxes and laying down gun takes up pencil again apparently satisfied that he heard nothing -

237

EXT. ranch house - front - full

Jo rides in and dismounts near Leo's horse - starts toward house

238

INT. KITCHEN - medium shot Leo - stove up stage

Leo as before trying to write letter - he turns and looks back at stove - lays down pencil and goes up stage to stove to feed it -

239

C U AT STOVE

Leo at stove - he looks in stove to see if it needs wood - it does - he reaches to wood box - there is one little stick - he puts it in stove and ~~then~~ exits to get more -

240

INT. LIVING ROOM

heavies disc. seated as before - they hear Leo in kitchen and start for that room -

241

EXT. FRONT DOOR - medium close
Jo enters and knocks at door -

- 242 INT. LIVING ROOM - medium shot at kitchen door - bed room door
up stage
heavies about to open kitchen door when they hear knock at front
door - they wheel and cover door with guns -
- 243 EXT. FRONT DOOR
Jo knocks again -
- 244 INT. LIVING ROOM AS IN 242
heavies as before - they are worried - decide to go to bedroom and
wait for developments - they hurry quietly to bedroom door -
watching front door as they go -
- 245 EXT. FRONT DOOR
Jo listens - hears no one - decides to go inside - she opens door
cautiously - looks in -
- 246 INT. LIVING ROOM - full scene
heavies disappear into bedroom just as Jo shoves front door open
and looks in - she steps inside and looks around room - calls
Leo
- 247 INT. BEDROOM - C U against door
heavies disc. at door listening - they hear Jo - open door a
tiny crack and look out - see Jo - turn and look at each other
puzzled as to what she is doing there - Slim is for going out -
Alf stops him and says to let Jo find Leo - they wait watching -
- 248 INT. LIVING ROOM
Jo crosses from front door to kitchen - opens door and looking
inside, goes on into kitchen -
- 249 INT. BEDROOM - C U against door
heavies watching Jo - they decide to follow her - Alf not only
surprised but sore at Jo coming to Leo's house alone that way -
they exit -
- 250 INT. LIVING ROOM
Alf and Slim enter from bed room and slip cautiously along wall
towards kitchen door -
- 251 INT. KITCHEN - C U Jo
~~xxxxxx~~
~~xxxxxx~~
Jo disc. standing at table with tablet in her hand - she is
smiling at "Dear Mona" which she reads on sheet - she ~~turns off~~
~~and slipping~~ ~~xxxxxx~~ exits on way to rear door -
- 252 FULL SCENE
Jo exits from kitchen as heavies enter - their amazement at

finding no one is absolute - Slim looks up towards the ceiling and turns around as if he thinks there may be a trap door up there - Alf looks under the table - as he straightens his eyes fall on the tablet again -

253

C U ALF

he stands at table staring down at tablet as he did before - here someone has been writing again and he has not been able to find them - he takes up the sheet of paper deliberately - wads it up and slams it on the floor - he is getting sore as a boil at the hide and seek business - Slim enters and suggests they go outside - they exit towards rear door -

254

EXT. REAR PORCH

Jo disc. standing on porch up stage from door - she is looking around yard - she decides to make a trip around the house - she walks up stage and disappears around off side of house disappearing just as heavies enter scene from house and miss her - they look around the yard - they are getting wild by this time - Alf is ~~xxxxxxxxxxxx~~ so sore he can't even speak - he only glares - Slim says he's going around the house and see what he can see - with this Slim walks down stage and around the rear side of the house towards the front - Alf stands on porch looking around yard -

255

EXT. OFF SIDE OF HOUSE - medium close at auto

Jo enters - stops and regards auto curiously - she shows trace of worry - what is that thing doing there? - she stands looking at it trying to figure it out - grows apprehensive -

256

EXT. FRONT DOOR

Slim enters scene as from rear of house - he steps to door - opens it cautiously and enters -

257

EXT. REAR DOOR

Alf disc. - he decides to go inside and wait - he turns and enters house angrily -

258

INT. KITCHEN - medium close at door

Alf enters from outside - he is sore and slams the door -

259

INT. LIVING ROOM - medium close at door

Slim disc. just inside the door - he is in the act of closing it when the slamming of the door in kitchen makes him jump and he slams the front door startled -

260

INT. KITCHEN - medium at door

Alf hears door slam - he smiles delightedly - here is someone at last - he looks to his gun and starts cautiously towards living room door -

- 261 INT. LIVING ROOM - medium shot at door
Slim disc. standing with eyes fixed on kitchen door - he starts cautiously towards it to see who is there -
- 262 INT. KITCHEN - medium shot at living room door
Alf disc. moving cautiously towards living room door -
- 263 INT. LIVING ROOM - medium close at kitchen door
Slim enters scene cautiously approaching door - he is about to put his hand on the door knob when he sees it turn - he steps aside and stands waiting to cover anyone that enters -
- 264 INT. KITCHEN
Alf turns knob and pushes door open a fraction of inch as he tries to look into living room -
- 265 INT. LIVING ROOM
Slim waiting beside door - door opens a crack - he waits - it opens a little wider - suddenly it is thrown open and Alf bounces into doorway - at same time Slim jumps in front of him ~~mathx~~ each covering the other -
- 266 C U BOTH
they stare at each other and their jaws fall - Alf is more than sore now - he is apopleptic - he starts to bawl Slim out - Slim tries to explain - Alf shuts him up and says to go on into bed room and wait - they exit towards bedroom -
- 267 INT. LIVING ROOM - full scene
heavies on way to bedroom - as they enter, the front door opens and Jo enters - she stops inside and stands looking around - she glances around outside - does not know what to do or where to look next - stands at door undecided -
- 268 INT. KITCHEN
Leo enters with an armload of wood - he crosses to stove and drops wood in wood box -
- 269 INT. LIVING ROOM - C U Jo
as wood lands in box, she whirls and looks towards kitchen - the noise has rather startled her -
- 270 INT. BEDROOM - C U at door
heavies listening - they get over that they heard the noise - Alf grins - lifts a finger wisely as if to say "This time we got him" - he turns knob and starts to exit - ~~thaxgxtxdmazzap~~ he gets door nearly open when he sees Jo (presumably) for he quickly closes it again as if he was almost caught -

- 271 INT. LIVING ROOM - medium shot Jo
she has taken a couple of steps from front door and stops with
eyes on kitchen door, hardly knowing whether to go on or not -
- 272 INT. KITCHEN
Leo at stove putting in wood - he steps down to table and stops
staring at tablet -
- 273 C U LEO
he is staring at tablet - he lifts it and lays it down - there is
no writing on it - he looks on floor and sees crumpled paper -
picks it up - he is getting puzzled and sore - twice this has
happened - he holds paper in his hand thinking -
- 274 INT. LIVING ROOM
Jo standing looking at door - she decides to go and see who is
in kitchen - starts carefully across toward it -
- 275 INT KITCHEN - medium close Leo at table with paper in hand -
he thinks he hears sound in next room - turns his head quickly
and looks - stands as if listening -
- 276 INT LIVING ROOM
Jo moving cautiously towards kitchen -
- 277 INT. KITCHEN
Leo at table - listening - he feels sure he hears something -
takes up gun and he starts towards living room door carefully -
- 278 INT. LIVING ROOM - medium close at door
Jo enters - puts hand gingerly on door knob starts to turn it -
- 279 INT. KITCHEN - C U at door
Leo in - he starts to take door knob - sees it turn and steps
aside - the door slowly opens a couple of inches - Leo waiting
ready to spring - gun poised - door opens a little further -
Jo's face appears at crack in door - she looks around room -
opens door wide-~~and Leo jumps~~ from Leo's position he can't see
who it is - he jumps into doorway and covers her with gun -
- 280 C U BOTH
Leo has Jo covered - she is scared stiff - Leo almost paralyzed
with surprise - they stare at each other for a second - then Leo
breaks into a grin and dropping the gun grabs Jo who willingly
jumps into his arms -
- 281 INT BEDROOM - C U at door
heavies listening - they get over they know now their man is in
living room - they start to open door stealthily -

282

C U LEO AND JO

he relaxes ~~her~~ his hold on her ~~xxxxxxxxxxxxxxxxxxxx~~ and with a show of not understanding asks her what she is doing in the house - she starts to laugh - she takes note from pocket - hands it to Leo who looks at it more bewildered than ever - he looks up at her and indicating the note asks what it means - Jo explains:

283

Title

"I brought you the note,
~~xxxxxxxxxxxxxxxxxxxx~~ so they couldn't foreclose on you!"

183

C U Leo

he looks down at note again - then up at Jo - very serious as he tries to figure it out - then realizing what she means, he starts to smile and holding it out to her with a little shake of the head says he can't take it -

184

C U JO

she is looking out at Leo unable to understand what he means - his hand enters scene with note - she glances down at it - then up at him and ~~xxxxxxxxxxxx~~ making no effort to take it asks what's the matter -

185

C U BOTH

Leo holding note out to Jo who doesn't understand - he explains:

Title

"I can't keep this! It'd be the same as stealin' five thousand dollars!"

she looks down at the note - he tries to force it on her - she shakes her head and puts her hands behind her - ~~xxxxxxxxxxxxxxxx~~
~~xxxxxxxxxxxxxxxx~~

~~xxxx~~

~~xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx~~

186

INT. BEDROOM - C U at door

heavies listening at partly open door - Alf gives Slim the high sign and they start to open door wider -

187

INT. LIVING ROOM - C U Leo and Jo

he is still trying to make her take the note - she won't - she stamps her foot angrily and says:

Title

"It's not theirs! They lost it and I found it!"

Leo still smiling at her - he says:

Title

"If you won't take it back to them, I'll have to!"

as he finishes line, he ~~starts~~ starts to fold note and moves out towards front door with Jo -

288 INT. LIVING ROOM - medium close at bed room door
the door swings wide open and Alf steps in with Slim back of him - they have their guns bent on Leo (out of scene) - Alf grinning triumphantly as he says:

Title "Don't argue about that note! I'll take it!"

289 FULL SCENE
Leo and Jo on their way across room as Alf speaks - they stop and turning stare incredulously at the heavies in bedroom door - Jo clings to Leo's arm - Leo helpless - Alf and Slim start down to them easily, masters of the situation - they stop facing Leo and Jo grinning -

290 C U LEO, JO AND HEAVIES
Alf grins at them a moment - Leo sore but helpless - after eyeing them a moment, Alf reaches out and takes the note from Leo's hand - Leo boiling -

291 C U ALF AND SLIM
Slim holding gun on others (out of scene) Alf opens note to see it is what he wants - looking out at Leo he says insolently:

Title "After I break you with this, I reckon you won't marry no one in this district!"

292 C U LEO AND JO
before Leo can say anything, Jo steps in with flashing eyes and says:

Title "We're going to be married, if he has to herd sheep for a living!"

293 C U ALF AND SLIM
Alf's face grows ugly at this - then he smiles evilly and keeping ~~his eyes on her~~ eyeing her he shakes his head slowly and says, "oh, no you won't!" - he laughs again and says:

Title "You're gonna marry me! Your ma says so --- an' I say so!"

294 C U LEO AND JO
Leo is raging but can do nothing - Jo indignant and determined in her stand - Leo looks from Alf's face to the gun - then back to his face looking for a chance to start action -

295

C U HEAVIES

Alf still smiling confidently - he sizes up Jo again, then says to Slim:

Title

"Put her in the car, ~~xxxxxx~~ start the motor and wait for me!"

Slim nods and reaches out towards Jo

296

MEDIUM CLOSE OF GROUP

Slim has Jo by the wrist - Leo forgetting the situation he is in, makes a break, to smack him only to run against Alf's gun which he jams into Leo's ribs - Leo has to stop helpless - Slim exits with Jo struggling -

297

MEDIUM FULL

Alf has Leo covered - Slim trying to get Jo out of room - she hangs onto ~~xxxx~~ a lounge and he has trouble trying to get her loose - he decides to throw a blanket over her head - holding to her with one hand he starts to pull Navajo rug from couch with other hand -

298

C U LEO AND ALF

Leo watching Jo's struggle with Slim (out of scene) - he turns and starts to tell Alf what he thinks of him - his hands are partly raised which puts them about on a level with Alf's gun - Alf tells him to shut up and turn around - pantomimes the turn with his free hand -

299

C U LEO

he has hands slightly raised - glares out at Alf wildly - glances from his face to gun - back to face - gets ~~xxxx~~ idea -

300

C U BOTH

Alf again tells him, to turn around with his back to him - Leo hesitates - then starts to turn slowly toward camera - suddenly he makes a quick turn - his hands being about on a level with Alf's gun, he knocks it aside and they clinch each trying to get the gun to use it -

301

EXT. RANCH HOUSE - full

pa and ma drive in at a run from camera - they pull up at other horses -

302

MEDIUM SHOT AT RIG

ma climbs out - pa follows - ma beats it out towards the house - pa starts to follow - as he gets to f g he stops short and his face twists out of shape - wildly he clutches at his back to start scratching -

303

INT. LIVING ROOM

Leo and Alf battling - Slim has Jo by one hand and is trying to

a chance to throw the rug over her which he has jerked from the couch -

- 304 MEDIUM CLOSE JO AND SLIM
he is trying to get rug high enough with one hand to drop it over Jo - she jerks loose from him and runs towards front door - he runs after her with rug held high -
- 305 FULL SCENE
Leo and Alf clinched - Jo runs toward front door - Slim after her with rug in both hands - she reaches door and starts to open it - he right back of her about to drop rug over her -
- 306 EXT. FRONT PORCH - medium close at door
ma enters from rig - as she gets to door, it is jerked open and Jo ducks outside and around edge of door just in time for ma to step into door and receive the rug as Slim drops it down over her - twisting it tight, he trundles her out of scene on way to car - Jo watches, then runs out to her father -
- 307 EXT. AT RIG
pa disc. scratching - Jo runs in to him and starts to tell him about mother -
- 308 MEDIUM CLOSE -
Jo grabs pa by th arm and tries to tell him what has happened - he is too busy to get the idea - all he can think of is his itching - he turns his back to Jo and indicating a place on his back says for the Lord's sake to scratch it - she stares at him and gives up in despair - she turns and runs out leaving the old man to go on scratching -
- 309 EXT. AT FORD
Slim disc. trying to get ma into car -
- 310 INT. LIVING ROOM -
ad lib fight between Leo and Alf -
- 311 EXT. AT FORD - medium shot
Slim has ma in seat - she is struggling with blanket as he runs to front to crank it - he gives it a twist and the car starts - it has been standing in gear - it leaps forward and down he goes just as ma gets clear of the blanket -
- 312 FULL SCENE
car jumps forward and runs over Slim and on out of the scene - leaving Slim lying flat on his back -

313 C U IN MOVING CAR
ma hanging with death grip to wheel as car goes round house -
she yells:

Title "Head me off! I'm runnin' away!"

314 FULL SCENE ON OTHER SIDE OF HOUSE
car whizzes thru scene

315 EXT. OPPOSITE SIDE OF HOUSE - C U Slim
he is on the ground on his back - he sits up - looks around dazed-
gets on hands and knees to get up - this puts his stern towards
front of house -

316 FULL SCENE
~~xx~~ Slim on hands and knees - car whizzes into scene from around
the corner and runs over Slim again and on around end of house
leaving Slim on the ground face down - he lies motionless -

317 INT. HOUSE
to ad lib fight
322

323 EXT. HOUSE - C U Slim
he comes to again and starts to get up -

324 OTHER SIDE OF HOUSE
car whizzes past -

325 ~~XXXXXXXXXX~~ C U ~~xxx~~ SLIM
he gets to hands and knees again, this time facing front end of
house - suddenly he stares and throws himself flat on his face

326 MEDIUM FULL
Slim on his face on ground as car whizzes thru scene and over him
again -

327-332 INT. HOUSE
ad lib fight

333 INT. SAME
Leo gets best of Alf and starts out dragging him -

334 EXT. FRONT PORCH
pa enters scene on way to door - meets Leo as latter enters from
house dragging Alf with one hand hooked in his shirt collar as if

335 he didn't weight more than thirty pounds - Alf is face down and absolutely limp - Leo and pa meet - Leo drops Alf and faces pa - pa starts to say something then - both turn and stare out of scene

336 FULL SCENE FRONT OF HOUSE
Leo and pa staring as ma whizzes thru scene in Ford and around the corner -

337 EXT. OTHER SIDE OF HOUSE
Slim (dummy) on ground as ma whizzes over him -

338 EXT. FRONT PORCH - C U leo and pa
pa turns to Leo excitedly and says frantically:

Title "Shedon't know how to sto. it!"

Leo gets the idea - his eyes widen - he ~~rushes~~ gets idea and rushes from scene -

339 FULL SCENE
Leo runs from porch as car whizzes past again - Leo on out in direction of his horse -

340 EXT. AT HORSES
Leo in on a run - makes flying mount - reins around and rides out-

341 FRONT OF HOUSE - full scene
Leo rides into scene as car comes around house with ma hanging to wheel - Leo falls in and rides parallel to it and around house out of scene -

342 SHOT FROM CAMERA CAR
ma and Leo trailing car - Leo on horse - ma yells at him and says

Title ~~xxxxxxxxxxxxxxxxxxxx~~ "Rope it an' tie it! I can't make it! whoa!"

Leo riding alongside leans over and says:

Title "Will you agree to me marryin' Mona?"

ma yells back:

Title "I'll agree to anything!"

Leo rides in closer -

- 343 FULL SCENE FROM GROUND - front of house
Ford and Leo thru scene - as car rounds corner, Leo makes break to board it from his horse - they go around corner - (this for a cut if ~~xxxxxxxx~~ it is too risky to make the real jump. Otherwise shoot towards house full on corner far enough back to show both front and one side of house - then you have more distance to make jump in.)
- 344 EXT. SIDE OF HOUSE WHERE SLIM LIES
Leo brings car to a stop - beside Slim -
- 345 C U LEO AND MA
they sit staring at each other for a moment - gradually ma's face breaks into a big grin - Leo follows suit - it is the real side of ma coming to the surface - he realizes it and grabbing her by the shoulders he kisses her and bounces out of the car -
- 346 FULLER SCENE
Leo jumps out on driver's side to run to front of house ~~ma~~ - he lands right beside Slim who lies face down on ground - Leo stops and stares - then quite calmly he reaches down and gets him by the scruff of the neck and exits dragging his limp form after him as he dragged Alf - ma looks after him grinning and starts to get out of the car -
- 347 EXT. FRONT OF HOUSE
pa disc. sitting on Alf and scratching his back from time to time.
Leo enters dragging Slim - he stops in front of father - Jo with pa -
- 348 C U THE THREE CUTTING ABOVE HEAVIES
Leo and pa look at each other - Leo ~~xxxxx~~ doesn't know how pa will receive the news and watches closely as he says:
- Title "Mrs. Selby has ~~xxxxxxxxxxxx~~ agreed to me marryin' Mona"
- pa looks at him ~~xxxxxxxxxxxxxxxxxxxxxxxx~~ a second - then he says:
- Title "Good! Scratch my back!"
- Leo grins and starts to comply -
- 349 C U ALF
he is lying on the ground under pa - he looks up and says with a snarl:

Title "You might marry Mona, but the note's mine an' I'm gonna foreclose!

350 C U LEO AND PA
Leo looks at pa for confirmation - pa nods his head mournfully and says:

Title ~~XXXX~~ "I agreed to sell to him for seven thousand -- an' my word's my bond!"

351 C U LEO
he thinks a minute and starts to smile as he says to pa:

Title "Then I reckon you'll have to lend me five thousand to take up the note!"

352 C U LEO AND PA
pa looks at Leo blankly a moment - then he gets the idea and slapping his leg he starts to laugh - he says:

Title "I never thought o' that! It's cost Alf two thousand dollars to git beat up!"

353 C U ALF
he is staring up at the others - as the idea hits him, he passes out and his head flops down ker-seek on the ground, eyes closed and the life gone out of him -

354 MEDIUM SHOT
ma enters scene from around corner and steps over to pa - she stares at him sternly -

355 C U PA AND MA - shooting to cut out Leo and Jo
she and pa look at each other for a moment - then pa says: "Ma, scratch my back, will you?" - she looks at him ~~blankly~~ without a change of expression for a moment - then she grins and starts to work - after a moment ~~xxxxxx~~ she turns to look at Leo - she shows surprise - pa also looks - both twist and turn trying to see them

356 MEDIUM SHOT
pa and ma trying to locate Leo and Jo who have disappeared completely - then one of them locates the pair and points - bth look and smile as they see -

357 YARD - pretty shot - iris
Leo and Jo walking away from camera - they stop and face each other - lap dissolve to

358

CLOSE UP OF LEO AND JO

he looks at Jo - then tilting her face up he says ~~soberly:~~ ~~xxxxxxxxxxxx~~

Title

"You haven't any idea that you're a barber, have you?"

Jo shakes her head no - Leo starts to smile and says: "Then I reckon ~~xxxxxxxxxxxx~~ it's safe to propose to you." - with this he kisses her and FADE OUT

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